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nach hier: Fast alle Äusserungen der Personen, selbst wenn sie auf den ersten Blick hin allgemeingültig erscheinen, sind so individuell gefärbt so aus dem Charakter des Sprechenden heraus empfunden, dass sie nicht in dem Sinne als Sentenzen gebraucht werden können, wie wir das z. B. bei Schiller und besonders im *Tell* finden.

Das gehört aber eigentlich nicht mehr hierher. Mir ist es, wie gesagt, um das Prinzip zu tun. Ist es ökonomisch erlaubt, immer von neuem Ausgabe auf Ausgabe zu häufen, wenn im Grunde kein Bedürfnis dafür vorliegt? Ist es pädagogisch nicht eine schreiende Sünde, "des allzualten, allzuwirren Wissens auf unsern Nacken vielgehäufte Last" auf junge Schultern weiterzuwälzen? Oder wenn dies Wissen für sie gar nicht bestimmt ist, sollte es nicht wichtig genug sein, dem Anfänger mit einer fasslichen, seinen Horizont nicht überschreitenden Abhandlung an die Hand zu gehn, ihn wirklich e i n z u f ü h r e n, statt ihn abzuschrecken? Denn ein wirres Zuviel spornt nicht an, es lähmt nur.

Auf der andern Seite darf man doch dem vorgerückten Studenten nicht alles Denken ersparen, indem man ihm die elementarsten Dinge einfach einlöffelt. Er wird sich sowieso dagegen sträuben und mit dem Unnötigen auch das Nötige unbeachtet lassen. Für ihn gelten weder die Übersetzungen, noch die grammatischen Winke, noch die elementare Einleitung, die selbst für ein Repetitorium zu farblos ist.

Ich greife aus den vielen Beispielen, welche beweisen können, wie unmöglich es ist, zween Herren zu dienen, i. e. zwei verschiedenen Klassen von Schülern, nur noch ein Beispiel heraus:

Anmerkung zu I, 86: "The distinction between Verstand and Vernunft is due to the influence of Kant." Anmerkung zu I, 88: "Lockte die Neugier nicht, if curiosity did not entice! Note the inverted order to express condition with 'if' omitted."

Quousque tandem!

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ERNST FEISE.

Heyse and his Predecessors in the Theory of the Novelle, by Robert M. Mitchell, Ph.D. Frankfurt a/M., 1915. [Ottendorfer Series of Germanic Monographs, No. 4].

After showing how the word *Novelle* became naturalized in Germany between 1523 and 1798, Dr. Mitchell traces "the develop-

ment of the theory of the *Novelle* in Germany from its beginnings to what is, for the present at least, its culmination in Heyse's justly famous critical statement." For this purpose he divides his work into three different periods.

I. From the Schlegels to Young Germany, 1798-1834: By declaring "that the theme of the *Novelle* must be novel and striking," A. W. Schlegel gave "the theory of the Schlegels *in nuce*." He did this in 1798. Three years later his brother declared the species should combine '*Ironie*' with novelty in theme or in treatment, in which Dr. Mitchell sees paradox or extreme contrast, *i. e.*, "an ending which one is not led to expect from the beginning." Its style, moreover, should be that of the cultivated raconteur. Without clearly distinguishing between the *Novelle* and the novel, A. W. Schlegel later showed that the latter contains gradual development of character and plot, while the former eliminates all but the essential. This factor and the presence of 'decisive turning points' made him consider the *Novelle* like the drama. Once more he demanded that the theme should be some unusual and unique, yet typical and creditable occurrence. And the medium should be prose. In 1827 Goethe defined the *Novelle* as "eine sich ereignete, unerhörte Begebenheit." These words, however, were only the result of an investigation of over thirty years. They were based upon the following observations: the *Novelle*, novel in treatment or in theme and dealing with an unusual occurrence within the limits of real life, should have a theme single and epoch-making for the action, a structure approaching the unity of the poem, a development that leads toward extreme contrast, and the style of the raconteur in cultivated society. Two years later Tieck differentiated the *Novelle* from other prose tales. 'The turning point,' single and singular, formed, in his mind, the clear and decisive element: it sets the species apart from others and gives each story its individuality. Toward the end of the period Theodor Mundt based his theory upon a comparison of the *Novelle* with the novel. The novel, consisting of an indefinite series of events, appeared to him like a "straight line that begins or ends more or less indefinitely"; the *Novelle*, on the other hand, with its action "concentrated upon a central theme which imperatively demands one certain definite close and no other," he found like a "circle drawn about a center which controls the course of the line at every

point and determines the end absolutely." The one, moreover, has fixt characters, the other develops them.

II. From Young Germany to Heyse, 1834-1871: Hettner alone, by restating Tieck's theory, did the question justice; unlike the latter, however, he pointed also at the difference between the *Novelle* and the novel. Thruout the whole period Tieck had much influence, both in theory and in practice.

III. Heyse, 1871-1912: Without adding anything new or important, Heyse shaped the thoughts of his predecessors in a form that has stood the test of critics to this day. Like Mundt's, Heyse's theory rests chiefly upon a distinction between the novel and the *Novelle*. They differ in subject matter: the one treats "die Geschichte, nicht die Zustände, das Ereignis, nicht die sich in ihm abspielende Weltanschauung"; the other gives "ein Kultur- und Gesellschaftsbild im Groszen, ein Weltbild im Kleinen." The former concentrates all light upon the central theme; the latter shows "ein gruppenweises Ineinandergreifen oder ein konzentrisches Sichumschlingen verschiedener Lebenskreise." As Mundt had used the simile of the straight line and the circle, Heyse summed up his theory in the two words: silhouette and falcon, the former like Mundt's circle, the latter much like Tieck's 'decisive turning point.'

Dr. Mitchell's work consists, for the most part, of a collection of quotations, arranged in chronological order and accompanied by comments and interpretations. A peculiar mixture of German and English is the result. The leaps from the one language to the other are so sudden and frequent that the reader is, at times, compelled to pass from German to English and again to German, or vice versa, in one and the same sentence. Such transitions make the reading anything but pleasing and frequently rather hard to follow.¹ Many of the quotations could have been profitably put at the foot of the page. With such an arrangement Dr. Mitchell would have had a better opportunity for a more connected exposition of each critic's contribution, as well as for more original work of his own. And the treatise would then have been hardly so long (107 pages). According to the general plan of the book the reader usually gets a large part of a contribution by way of anticipation,

¹ An illustration of this point is Mr. Goodnight's review in the *Journal of Eng. and Germ. Phil.*, xv, 633.

then follows the quotation, and finally the author sums it all up again in his own words. But that is not all, for another summing-up is given in the Conclusion. This waste of time and space appears at its worst in Dr. Mitchell's treatment of the Schlegels, where a comparison of the two contributors is yet added to the above scheme.

The nature of the subject and the method of treatment kept Dr. Mitchell from giving much that is original or new. He traces the theory of the *Novelle* and lets the critics speak for themselves. So much so, that fourteen pages of the thirty-two on Young Germany, for instance, are made up of quotations. And the same is true of the chapter on Heyse, for it consists, to a very large degree, of a close analysis of Heyse's Introduction to Vol. I of the *Novellenschatz*. The author never forgot the aim of his investigation and stuck to his subject from start on finish. The treatment of Spielhagen, running like a colored line thru the entire book, now in the notes, now in the body of the discussion, alone seems peculiar. If Dr. Mitchell wisht to treat him, he should have been treated where he belonged. And Spielhagen, not Wieland, was the excuse for pulling in Robert Louis Stevenson on p. 22.

Over a dozen misprints came to my notice. The absence of a bibliography and an index of names is much to be regretted.

On the whole, Dr. Mitchell did his work very well according to his general outline and scheme. He gives a good idea of the development of the theory of the *Novelle* in Germany.

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The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio. By Hubertis M. Cummings. Princeton Dissertation. University of Cincinnati Studies, Vol. x, Part 2, 1916.

This is a wide and tempting field. No one interested in Chaucer, interested, indeed, in the story of English narrative-development, can read the title of Dr. Cummings' dissertation without a quickened and pleasurable expectancy. We have waited long for a thorough discussion of this subject.

And, as we have waited, our requirements have increased. It